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T was recently remarked to us that members of church and chapel choirs are, as a rule, guilty of not looking at a conductor's beat when singing in a Choral Society. We believe there is some truth in this. At the ordinary church choir practice the organist sits at the instrument, and thus leads his singers. But it is wise to accustom choralists to sing to a beat, and we should advise organists to use the baton occasionally, and take the singing unaccompanied, or get a pupil to play the organ. This would make the choir more efficient. Singers who will not look at the beat are a great worry to a conductor, to say nothing of the effect upon the rendering of the music.

Competitive Festivals have been the order of the day during the past two months, and evidently the movement is growing. The idea came from Wales and the Welsh Eisteddfod, though in England the competitions are held on slightly different lines. In the North these festivals have taken deep root, as Morecambe, Blackpool, and Kendal can testify. But the South of England is waking up, and we anticipate that before very long most of the southern counties will hold their annual competitive festivals. Some energy and enthusiasm are needed to make a beginning, but when the advantages of the movement are made known and thoroughly understood, success is almost certain to follow.

The Westmoreland Festival was one of the first to be started in England, and Miss Wakefield was largely instrumental in founding it.

An interesting account of this Festival, with some particulars of Miss Wakefield's work, appeared in the June number of *The World's Work and Play*.

The Bishop of Ripon is regarded as one of the ablest men sitting on the Episcopal Bench. He recently advised young curates to spend a year in a house of business, another in a hospital, and a third in a college of music. The "clergy and ministers of all denominations" would be all the better if they could carry out this excellent advice. Experience of a business life would enable preachers to be much more practical than they usually are, for the insight into the ways of the world would give them many topics for useful sermons. If they thoroughly understood music, too, we should have better music in the churches, and they would value the service of praise as an aid to the pulpit, and not as a rival, which many now regard it. At present, so far as we know, students for the ministry are taught absolutely nothing of music.

"Sunday music" is an element of discord in some quarters. Music in the parks, which is greatly appreciated by many, is very strongly opposed by others. We have no wish to see a "Continental Sunday" in England, and we certainly do not advocate turning the evening service into a sacred concert. But we do not see any objection to a band playing suitable music in a park or some other public place on Sunday afternoon. Those who have a piano in their house enjoy music at home. Why deprive those who cannot afford the luxury at home from hearing good music elsewhere?

Organ recitals are permitted at the close of church services. What is there wrong in a band playing perhaps the very same pieces outside a church? A Baptist minister of our acquaintance has recently taken a leading part in stopping Sunday afternoon band performances in the town in which he resides; but one Sunday afternoon a month he has a band playing at a men's meeting, which he holds in a hall! Apparently to play within those four walls is right, but outside it is wrong. We can understand an objection being raised to a band playing during the time of morning or evening service, but we fail to see anything wrong in Sunday afternoon music, provided it is of an appropriate character.

The death of Mr. Vert removes a well-known personage from the musical world. He was the leading agent, and has had a long and wide experience. While the methods of some agents have not been above suspicion, Mr. Vert has always enjoyed the greatest respect of those with whom he had business relations.

Messrs. Norman and Beard, Ltd., have sent us an illustrated book, "Colston Hall Organs,

Past and Present." Our readers will probably remember that the first organ built in the well-known Bristol hall was destroyed by fire. The second organ, erected by Willis and Sons, was opened in 1898. This instrument has just been enlarged by Messrs. Norman and Beard, Ltd., and it must now be one of the finest organs in the country. The following particulars will give some idea of its size:—Pedal organ, 26 stops; choir organ, 12; great organ, 19; swell organ, 24; solo organ, 11; echo organ, 20, or a total of 111 stops and 6,112 pipes. It was formally opened by recitals by Mr. George Riseley, Mr. E. H. Lemare, and Dr. Kendrick Pyne.

The death of Dr. Charles Steggall, which took place on June 7th, is a loss to church music. He became a Doctor of Music in 1851, and in the same year was appointed a professor at the R.A.M. He was a pupil of Sir Sterndale Bennett, and he taught, amongst many well-known men, Sir John Stainer and Sir Joseph Barnby. His compositions are fairly popular, his tune "Christchurch" (to "Jerusalem on High") and his anthem, "God came from Teman," being the best known. Dr. Steggall was seventy-nine years of age.

Passing Notes.



R. HUGH SWANTON, who writes in regard to my last month's paragraph about the widow of Henry Willis, is mistaken in supposing that a letter which he addressed to *Musical Opinion* in September, 1903, escaped my notice. Mr. Swanton is also mistaken in saying that from that letter "it will be seen that the mystery regarding the destitute circumstances of this poor old lady is no mystery at all." The *Musical Opinion* letter fails entirely to explain the essential facts. Nor does the letter which Mr. Swanton now sends altogether clear up the mystery. Mr. Swanton writes: "Henry Willis died heavily in debt, and the executor, his eldest son, Mr. Vincent Willis, having put the estate into Chancery, where it still remains, the lawyers are waxing fat on the case, while the beneficiaries under the will get nothing; nor are they likely to get anything."

This goes so far by way of explanation, no doubt. But why does Mr. Swanton withhold the fact (if it is a fact) communicated to me by another correspondent? This correspondent says: "I understand that Henry Willis, very much against the wishes of his children, married his deceased wife's sister. After his death, consequently, some complications arose, and I expect (though I do not know as a fact) the children will have nothing to do with the widow." If this is really true, it will seem to many of us the strongest reason for subscribing to

Mr. Swanton's appeal. And yet he has not so much as hinted at it! Personally (assuming the fact), I think more highly than ever of Henry Willis for having thus defied one of the most absurd prejudices ever sanctioned by the statute book. Haydn, rejected by one sister, married the other. What difference would it have made if he had married that "other" after the death of the one who rejected him?

Talking of marrying, have you read the recently published letters of Richard Wagner to Mathilde Wesendonck, as translated by Mr. Ashton Ellis? We are asked by the publishers to regard these letters as "belonging to psychologic literature." There is psychology in them, certainly; but for my part I look upon them chiefly as illustrating once more the distracted matrimonial relationships of the Bayreuth master. Women, said Wagner, are "the music of life." Three women were very closely connected with Wagner's existence, and one of them, so far as he was concerned, died with all her music in her. In 1835 he married Minna Planer, "pretty as a picture." Minna was an actress, and, poor little soul, she did not "understand" her Richard. Few people did at that date. "Is it really true that Richard is so very clever?" she innocently enquired of Ferdinand Praeger. No man is a hero to his valet; the genius is seldom a genius to his wife. So it came about that there was this "unique tragedy" in Wagner's life.



Minna Planer, it turned out, was mismated with Wagner; and, as Mr. Ellis euphemistically puts it, "Providence brought him into the society of a lady" who really understood him—that is to say, with Mathilde Wesendonck. Now Mathilde Wesendonck was a neighbour of Wagner's, and she was married. These circumstances leave little room for the play of the imagination. When Providence had provided the lady "over the way," things were not likely to be very pleasant for poor Minna Planer! Mr. Ellis is really too hard on Minna. I am quite ready to admit that Minna was not a fitting mate for a genius like Wagner. But was she to blame for that? Wagner chose her deliberately, with open eyes; she did not choose him. What she was after marriage (except for her opium-drinking), that she was before marriage. Wagner ought to have seen it. A man, even a genius, has no right to marry an ignorant, vulgar woman, and then turn round and abuse her because she is ignorant and vulgar. The plain truth is that Wagner was utterly unstable as regards women. There is no use in glossing over the fact, which finds as good an illustration in these letters to Mathilde Wesendonck as in his subsequent robbing of his friend Hans von Bülow of his wife. Genius may be a law to itself, but the world has not taken Shelley's genius as excusing his desertion of Harriet Westbrook, who threw herself in the Serpentine; and I am not going to take Wagner's genius as excusing the pain he gave to Minna Planer by his flirtation (put it mildly) with Frau Wesendonck.

Mr. William Platt, a professional musician, I believe, has published an interesting book called

"Child Music." It will be welcomed by musical parents who imagine that their "hopefuls" are prodigious prodigies of musical genius. There are many such parents about. And what tall tales they tell! It must be on the authority of a parent that our staid contemporary, the *Musical Times*, recounts the marvellous musical achievements of baby Fanny Davies, ætat two. I don't believe a word of these musical marine tales. An infant of two, howling in distress because somebody has played an F natural instead of an F sharp in Haydn's "Surprise" Symphony, is as mythical a person to me as the income tax assessor with a heart capable of average human emotions. All parents think their babies wonderfully intelligent for their years. Many, on occasion, vex the dull ears of drowsy men with the record of their feats. But few run into print. Mr. Platt, as a good musician, naturally watched for the first signs of musical intelligence in his two children; and in the slim little volume I have mentioned he publishes in musical notation their earliest hummings. He seeks to prove that childish scale and cadence mean that modern music is innate or based on natural law. Very likely it is all an echo of the croonings of the mother, or at most the result of environment and heredity. An old Scottish King had a mad idea of putting an infant on a desert island in the sole charge of a dumb attendant to see what language the infant would devise. The infant wouldn't have devised any, of course. Mr. Platt might consider whether, if a child never heard any music, it would ever make any music of its own. I don't say that it wouldn't. I only suggest the question. J. CUTHBERT HADDEN.

The Training of Musical Listeners.

IN these days of general culture it is often said that no one should be considered well educated who lacks a general knowledge of music; and yet this branch of art is most difficult of comprehension for those not naturally endowed with the musical instinct, or with their faculties untrained in youth. Classes innumerable exist for the study of painting and sculpture—their history and intrinsic beauties—and those who have never drawn a line learn to understand works of art and to enjoy reading the literature upon the subject. It is the same with the great masterpieces of literature. Many who are at first unable to grasp their meaning, later find these works a source of intellectual enjoyment. But with music it is different. In large towns where concerts are constantly given, the general public is gradually familiarized with the great works of the masters, but in smaller towns this means of acquiring musical culture is lacking.

Browning says in reference to musicians, "God has a few of us to whom He whispers in the ear," but perhaps more could hear the whispers were the language intelligible. Many members of the general public are unable to grasp music intuitively,

but can often learn to understand it intellectually. All cannot be executive musicians: intelligent listeners are also needed.

A careful training is required to discriminate justly, to recognize true beauties from the flashiness dear to shallow minds. Competent musicians should try to devise some method of instruction for non-musical adults. No elaborate, illustrated lectures or analytic talks, of value to a musician, but for which others are unprepared, will answer. The pupils could study the history and growth of the various musical forms, and give the results of their investigations in class, the teacher correcting and illustrating by musical numbers. A lecture alone will not benefit sufficiently; only the results of our own studies find a lasting lodgment in the brain. Questions would naturally present themselves in such a class, and though a definite outline is a necessity, modifications would come through the needs of the pupils.

With a general knowledge of the history and forms of music the class would be ready to read with some degree of understanding current musical literature, much of which is beyond the comprehension of one lacking a technical education.

Music at Burley Wesleyan Church, Cardigan Lane, Leeds.



HE Burley Wesleyan Church stands on ground linked with a name which will ever live in English History in association with the act of heroism of the Crimean War—the charge of the Light Brigade. Lord Cardigan, who led the gallant band in the famous death-charge, was the owner of the estate which, on his decease, was freed for building purposes, and the old-time village of Burley became a residential suburb of the great city of Leeds.

The Wesleyan Methodists of Woodhouse Moor Circuit established a temporary iron church some years since, the building (now used as a mission centre) being located in a noisy main thoroughfare. When the time came to establish the permanent structure a move was made to the present site, which is in every way more suited to the purpose. A handsome stone church, with commodious schools adjoining, now stands as a centre of active work among old and young. The school buildings especially are models of applied genius in utilising the ground available, and providing the utmost accommodation with the greatest comfort, in the way of fitting it has been our lot to see. The principal contractors, Messrs. Ledger and Son, are members of the church, and love for their spiritual home, joined with good business capabilities, produced a building worthy to rank with the best of its class. A pleasing feature is found on the end wall in a tablet of 120 tiles, with the initials of the donors burnt in, each tile representing a contribution of £1 1s., a move which was very heartily taken up by the young folks. A key plan below shows the full names of the children.

The chief interest just now, however, is not in admiring the premises, nor in remembering the glories of the past, but in a very keen enjoyment of the triumphs of the present—inasmuch as the choir have been successful in obtaining the prize (small choirs) in the recent competition of the Nonconformist Choir Union

at the Crystal Palace. Last year the choir occupied the third place in the competition, with a good commendation from the adjudicator for some good work in training. During the intervening months much patient work has been accomplished, and a great deal of devotion shown in regular attendance at rehearsals, which have merited, and have fortunately obtained a good reward in the result of the contest. Taking into consideration the comparatively limited period during which their conductor has had the singers under training, and making further allowance for the constantly changing *personnel* of a town choir, the highest credit is due to the man and the method, which have achieved so much in so short a time.

Mr. George Horsfall, A.V.C.M., has been connected with Burley for about four years, having previously been organist of one or two other chapels in the district. During the first half of the period the organ was his sole care, but three years ago, on the resignation of the choirmaster, the dual office was filled by pressing invitation, and with the happiest results. Mr. Horsfall is practical on the instrumental side, his Associateship of the Victoria College of Music (of which he is the local representative) being gained for organ



MR. GEORGE HORSFALL, A.R.C.M.
Photo by Garner & Lounergan, Leeds.

playing. He has succeeded in attracting a very capable band of singers, who fill the choir seats with pleasing regularity, and who are always willing to extend their activities beyond the borders of their own church if for a good cause. Hard work and plenty of it seems to be the system at Burley, and when the singers are not overdone with labours at home and abroad it is doubtless of great benefit. Mr. Horsfall would seem to have been brought up in a musical atmosphere, for an introduction to his father—a loyal member of the choir, and one of the victors—revealed a fine appreciation of choir work, both from personal experience as a conductor and as a contestant in many a hard-fought field during the last twenty-five or thirty years. Mr. Horsfall, sen., was for many years

a member of Mr. W. S. Wilkinson's choirs at Keighley, and his memories of competitions and choir-leaders during that period are extensive and particularly informing. In the late afternoon of life he "rests," while keeping in tune by the choir work under his son's bâton.

The services at Burley cannot well be classed as "advanced," or indeed up to the standard of the choir-singing. The Liturgical service is not followed, and the congregational portions of the service are not numerous. In the morning there were four hymns and an anthem, the former being Nos. 655, 224, 340, and 769 in the Wesleyan Hymn-book—the Methodist Hymnal not yet having "arrived" in the church service. The singing of the people was of course good (where do they sing badly in Yorkshire?), and with an appreciated pastor and very excellent "leading" the service was bright and interesting—some of its enjoyment being due to the friendly greeting and warm welcome on entering. The service was conducted by Rev. Owen Jones, the resident minister, whose nationality is sufficient guarantee that music and he are firm friends. The morning anthem was Woodward's "Far from their home," a composition which in its contrasts and opportunities for expression was well calculated to give the choir an opportunity of showing their appreciation of the music of worship. The adagio was well sustained, and the blend of voices was really excellent, especially in the softer passages. The evening service was conducted by Rev. John Pellow (superintendent minister), and was of similar character, as regards music, to that of the morning, with

slightly better attendance perhaps, and not by any means lacking in heartiness. The hymns were 754 (to tune 316), 771, 751 (tune 394), with 973 to close—the latter to "Pentecost." The evening anthem was "O for a closer walk with God" (Myles B. Foster), in which the solo was taken by Miss Clara Brunskill, the possessor of a bright soprano voice of pleasing quality. The anthem is classed as "easy," but the choir who took too much for granted in that direction would, we fear, be misled. While not burdened with florid passages or difficult intervals, the anthem has points which need emphasising, and the choir succeeded admirably in getting the best results. The enunciation was very good, particularly so in the passages where choir and solo were singing together with different words. The "Vesper," at the close, was one of Mr. Horsfall's own composition, and it formed a fitting close to a day's activities, which had been well carried through. A new organ is to be the next addition to the church property—the present instrument, of no great scope, being inadequate.

It is in contemplation to enter the choir for two or more local competitions, and if hard work meets with encouraging rewards no one will be disposed to think that they have not been richly deserved. The appearance of the choir at the next Crystal Palace competition will be of very definite interest, and the whole company are anticipating the event by a determination to "shine"—win or lose.

Congratulations to the church which is the happy possessor of so excellent a choir, and to the choir on their talented and devoted leader.

Bach at the Organ.



BACH observed with most minute attention the acoustic properties of the room in which he was to play. On his visit to Berlin in 1747, he was conducted to the auditorium of the new opera house. He recognized at a glance the advantages and defects of this edifice in relation to its musical properties. Standing in the gallery he glanced up toward the ceiling and immediately remarked without further examination that in it the architect had constructed unawares a work of great merit. The hall was in the form of a parallelogram; if a person standing in one corner facing the wall spoke softly, another person standing in the same position in a corner diagonally opposite could distinctly hear the words, while others who were in the room would not hear anything of the dialogue.

When distinguished strangers asked to hear Bach at the organ, at times other than during

the services, he usually selected some theme and amused himself by treating it in various ways, perhaps playing without interruption for over an hour. First he made use of the subject for a prelude and fugue upon the foundation stops of the chief manual, thereafter deftly varying his registration through a series of episodes in two, three, or four parts. Then came a chorale, the melody of which was interrupted here and there by fragments of the original subject; and he finally concluded with a fugue for full organ in which he pleased himself with treating the subject either alone, or in combination with other themes derived from it.

When he tried a new organ he first drew all the registers and played upon the great manual with all the couplers in order to test its "lung power." Then he proceeded to a detailed inspection of every part of the instrument. This expert examination once over, he gave free rein to his fancy.

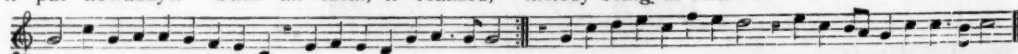
A Plea for Uniformity in the Harmonisation of Non-Copyright Tunes.

By J. R. GRIFFITHS, MUS. BAC.



THE desirability of having uniform harmonisations of the old standard tunes must surely have occurred to the mind of many a musical worshipper. And especially during the summer months when the majority of us take a holiday and worship at churches where tune books other than those we are accustomed to are in use. We can all recall the strange thrill of pleasure we feel on attending our first service away from home. Often—in the case of organist or choir-singer—such a service is the first opportunity since the last holiday, when husband and wife, parent and child can enjoy the unique pleasure of worshipping together, side by side. In the case of tunes published during the last forty or fifty years, the father can take his accustomed part, be it tenor or bass, and the mother her contralto or soprano, and feel confident that they are singing the same notes as are being rendered by organ and choir. But alas! should an old tune be sung, and the tune book be any other than that with which we are familiar, our pleasure in taking part in such a tune is at an end. For the chances are that the harmonies are in several places quite strange to us, and thus we are reduced, either to be silent worshippers, or to sing the melody part in octaves with the sopranos.

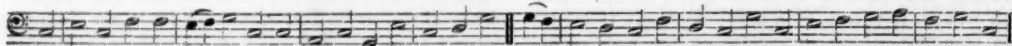
Hence arises, naturally, the question: Would it not be an inestimable advantage if all the various denominations combined to adopt a uniform harmonisation of the old tunes? There can be no doubt that the answer would be in the affirmative if put nowadays. Such an ideal, if realized,



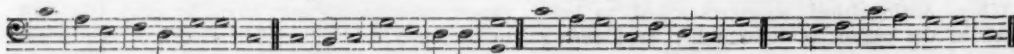
It is not our purpose to refer here to the evolution of the middle and final cadences



which used to be given in so many hymnals, including the Bristol Tune Book. These have now been practically discarded for the notes G, F sharp, G, and C, B, C respectively. Nor will we refer to its appearance in triple time in the eighteenth century, a custom that found favour with many editors, even to so late a period as 1857 (see Hors-



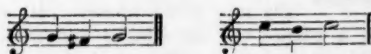
This is, indeed, a melody in itself, and will best be appreciated when compared with other bass parts of a more recent date. Notice its conjunct nature, and how beautifully each additional strain suits that which immediately precedes it.



would do much to render our services heartier and more inspiring, and especially in these days when the great Free Church movement amongst the Nonconformists, and the Church Congresses and Choral Festivals amongst the Episcopalians, provide so many and frequent opportunities for all classes of worshippers meeting together. Especially also, when we consider the increased facilities of travel afforded us by train, steamer, electric car, cycle and motor; facilities which result in the attendance at many an out-of-the-way church being reinforced by worshippers of all sections of the Protestant churches; facilities which, if they mean anything at all, point unmistakably to the necessity of increasing the points of resemblance, and decreasing the points of difference between the various tune books now in use.

The ideal for which we here plead would not have been so imperative sixty years ago, when holidays were the lot of the rich; when means of communication were few; and when intercourse between the various denominations was by no means encouraged. But the conditions and environments of to-day make the ideal absolutely necessary, and it is with this conviction that the present paper is written. Possibly we shall best serve the purpose we have in view if we select the bass part of one of these old tunes, and give the varied forms in which it appears in some of the most representative tune books of the present time. Almost haphazard we take the tune Winchester New (or Crasselius, as it is termed in a few books). This tune is found in a Hamburg collection dating from 1690, the early form of the melody being as follows:—

ley's Eighty-four Church Tunes.) But we will content ourselves with noticing the bass part as given to that form of melody which uses as its middle and final cadences the form here shown:—



We cannot do better than start with the setting contained in that popular hymnal, Hymns Ancient and Modern, where we find a most singable bass part:—

As so many Congregationalists used to use the Congregational Psalmist, it will not be uninteresting if we quote the bass of Winchester as it appeared in that book, and in its successor, Allon's Congregational Psalmist Hymnal:—

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Music by MYLES B. FOSTER.

ORGAN.

SOLO. *mp con dolore* *poco cres.*

Far from my heav'nly home, Far from my Fa-ther's

breast, Faint-ing, I cry, "Blest Spi-rit, come, And speed me to my rest.—

speed me to my rest." Blest Spi-rit! Come! oh, come!

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CHORUS.

p con dolore

Far from my heav'n-ly home, Far from my Fa-ther's breast,

Far from my heav'n-ly home, Far from my Fa-ther's breast,

Far from my heav'n-ly home, Far from my Fa-ther's breast,

Far from my heav'n-ly home, Far from my Fa-ther's breast,

Fainting, I cry, "Blest Spirit, come, And speed me, oh, come and speed me to my rest!"

Fainting, I cry, "Blest Spirit, come, And speed me, speed me to my rest!"

Fainting, I cry, "Blest Spirit, come, And speed me, speed me to my rest!"

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SOLO.

My spi-rit home-ward turns, And fain would thi-ther flee.

agitato *cres.*

My heart, O Si - on, droops and yearns, my heart, O Si - on,

agitato
Sw. Reeds

cres.

p

droops and yearns, When I re - mem - ber Thee.

Sw. Reeds in

f supplicando *mf*

God of my life, be near, On Thee my hopes I cast, Oh,

fp *mf*

Ped.

guide me through the de - sert here, And bring me home at last.

Gt.

CHORUS.

f God of my life, be near, On Thee my hopes I cast; Oh, *mf*
 God of my life, be near, On Thee my hopes I cast; Oh, *mf*
 God of my life, be near, On Thee my hopes I cast; Oh, *mf*
 God of my life, be near, On Thee, on Thee my hopes I cast; Oh, *mf*

mf

SOLO.
 guide me through the de - sert here, And bring me home at last. On
 guide me through the de - sert here, And bring me home at last.
 guide me through the de - sert here, And bring me home at last.
 guide me through the de - sert here, And bring me home at last.

CHORUS.

SOLO.

mf cres. Thee my hopes I cast, On Thee my hopes I cast; Oh, bring me
mf cres. On Thee my hopes, Oh, bring me
mf cres. On Thee my hopes I cast; Oh, bring me
mf cres. On Thee my hopes, Oh, bring me

p

Sw. p

cres.

p

Mammals

Ped.

God of my life, oh, guide me, *mf* Solo with Chorus. *f*

near, oh, guide me, bring me home at last. *f*

near, oh, guide me, bring me home at last. *f*

near, oh, guide me, bring me home at last. *f*

near, oh, guide me, bring me home at last. *f*



p A - men!

p A - men!

p A - men!

p A - men!

ff



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Selected Voluntaries.

Achieved is the glorious work, - Haydn.	Dal tuo Stellato, - - - - - Rossini.	March (Occasional Oratorio), - - - - - Handel.
Adagio, - - - - - Mendelssohn.	Dead March (Saul), - - - - - Handel.	Miserere, - - - - - Sarti.
Andante, - - - - - Mendelssohn.	Et Incarnatus (1st Mass), - - - - - Haydn.	O be joyful, - - - - - Handel.
Agnus Dei (1st Mass), - - - - - Mozart.	Et Incarnatus (2nd Mass), - - - - - Mozart.	O had I Jubal's lyre, - - - - - Handel.
Allegretto (Hymn of Praise), - - - - - Mendelssohn.	Et Resurrexit (2nd Mass), - - - - - Mozart.	O Father, whose Almighty power, - - - - - Handel.
And the glory of the Lord, - - - - - Handel.	Et vitam venturi, - - - - - Haydn.	O for the wings of a dove, - - - - - Mendelssohn.
Angels ever bright and fair, - - - - - Handel.	Gloria (1st Mass), - - - - - Haydn.	O rest in the Lord, - - - - - Mendelssohn.
Ave Maria, - - - - - Cherubini.	Gloria (2nd Mass), - - - - - Mozart.	Overture (Occasional Oratorio), - - - - - Handel.
Ave Verum, - - - - - Mozart.	Hallelujah (Messiah), - - - - - Handel.	Praise His awful name, - - - - - Spohr.
Benedictus (3rd Mass), - - - - - Haydn.	He was despised, - - - - - Handel.	Prelude in C, - - - - - Anderson.
Benedictus (Mass in G), - - - - - Weber.	How willing my paternal love, - - - - - Handel.	Prelude in D, - - - - - Anderson.
Blessing, honour, glory, - - - - - Spohr.	I know that my Redeemer liveth, - - - - - Handel.	Prelude, - - - - - Mendelssohn.
But the Lord is mindful, - - - - - Mendelssohn.	Jesu, bone Pastor, - - - - - Mozart.	Serve the Lord, - - - - - Handel.
Credo (from 1st Mass), - - - - - Haydn.	Largo in G, - - - - - Handel.	The marvellous work, - - - - - Haydn.
Cujus Animam, - - - - - Rossini.	Lord, Remember David, - - - - - Handel.	The trumpet shall sound, - - - - - Handel.

Selected Movements from the Masters.

Allegro, - - - - - Mendelssohn.	Entr'acte (Rosamunde), - - - - - Schubert.	March (Scipio), - - - - - Handel.
Andante in E, - - - - - Berlioz.	Impromptu in A flat, - - - - - Schubert.	March (Wedding), - - - - - Mendelssohn.
Andante in G, - - - - - Batisse.	Lied ohne Worte, - - - - - Mendelssohn.	Melody in F, - - - - - Rubinstein.
Andante in A, - - - - - Czerny.	March in G (Alceste), - - - - - Gluck.	Nachstück, - - - - - Schumann.
Andante in C, - - - - - Andre.	March (Birthday), - - - - - Schumann.	Offertoire in C, - - - - - Wely.
Andante, - - - - - Mendelssohn.	March (Bridal), - - - - - Wagner.	Offertoire in G, - - - - - Wely.
Andante 45th Quartet, - - - - - Haydn.	March (Concertstück), - - - - - Weber.	Overture (Calliph of Bagdad), - - - - - Boileau.
Andante Cantabile, - - - - - Mozart.	March (Die Zauberflöte), - - - - - Mozart.	Overture (Zampa), - - - - - Herold.
Andante con Moto, - - - - - Mendelssohn.	March (Funeral), - - - - - Chopin.	Schlummerlied, - - - - - Schumann.
Ballet Music, No. 1 (Rosamunde), - - - - - Schubert.	March (Idomeneo), - - - - - Mozart.	Theme in A, - - - - - Elsas.
Ballet Music, No. 2 (Rosamunde), - - - - - Schubert.	March Coronation, - - - - - Meyerbeer.	Tempo di Marcia, - - - - - Mendelssohn.
Canzonetta, - - - - - Mendelssohn.	March (Norma), - - - - - Bellini.	Traumerlied, - - - - - Schumann.
Consolation, - - - - - Dussik.		

Favourite Transcriptions.

Adagio, - - - - - Freyer.	He shall feed, - - - - - Handel.	O great is the depth, - - - - - Mendelssohn.
Alma Virgo, - - - - - Hummel.	Honour and Arms, - - - - - Handel.	O how sweet, - - - - - Kent.
Andante, - - - - - Freyer.	How beautiful are, - - - - - Handel.	Pieta Signore, - - - - - Stradella.
Arm, Arm, ye brave, - - - - - Handel.	How lovely are, - - - - - Mendelssohn.	Postlude, - - - - - Rineck.
Behold, I establish, - - - - - Anderson.	In native worth, - - - - - Haydn.	Prelude, - - - - - Anderson.
Benedictus, - - - - - Mozart.	Into Thy hands, - - - - - Haydn.	Prelude, - - - - - Freyer.
Blest are the departed, - - - - - Spohr.	I waited for the Lord, - - - - - Mendelssohn.	Qui Tollis, - - - - - Haydn.
Comfort ye, - - - - - Handel.	I will sing, - - - - - Handel.	Hallelujah! - - - - - Beethoven.
Fughetta, - - - - - Telemann.	Kyrie Eleison, - - - - - Haydn.	The heavens are telling, - - - - - Haydn.
Fugue, - - - - - Kernberger.	Lascia ch'io pianga, - - - - - Handel.	Then round about, - - - - - Handel.
Fugue, - - - - - Bach.	March, "Eli," - - - - - Costa.	Voluntary, - - - - - Rineck.
Fugue (from the 48), - - - - - Bach.	Mozart, Andante, - - - - - Bendel.	Wait her, angelo, - - - - - Handel.
Gloria, - - - - - Andre.	My heart ever faithful, - - - - - Bach.	Wise men, fain't ring, - - - - - Handel.
Gloria (12th Mass), - - - - - Mozart.	O come every one, - - - - - Mendelssohn.	With verdure clad, - - - - - Haydn.

Selected Compositions and Arrangements.

Overture to Athaliah, - - - - - Handel.	Andantino con moto, - - - - - Heller.	Allegretto from op. 14, No. 1, - - - - - Beethoven.
Fac ut portem, - - - - - Boccherini.	Priere from "Rienzi," - - - - - Wagner.	Prelude, - - - - - Thomas.
La Carita, - - - - - Rossini.	Cavatina, - - - - - Gluck.	Communism in G, - - - - - Wely.
Voluntary in A, - - - - - Wesley.	Priere in D flat, - - - - - Wely.	Prelude, - - - - - Chopin.
Ave Maria, - - - - - Bach-Gounod.	Fugue in E flat, - - - - - Bach.	Leicht ist das Grab, - - - - - Schneider.
Communism in G minor, - - - - - Niedermeyer.	Voluntary, - - - - - Wesley.	Prelude No. 1, - - - - - Thomas.
Andante in F, - - - - - Wely.	Prelude in A minor, - - - - - Durante.	Prelude No. 2, - - - - - Thomas.
Sing unto God, - - - - - Handel.	O Lovely Peace, - - - - - Handel.	Priere, - - - - - Benoit.
Aboute, - - - - - Thomas.	Offertoire in C, - - - - - Thomas.	Jerusalem, - - - - - Mendelssohn.
Canzonetta, - - - - - Heller.	Fughetta, - - - - - Boely.	Marcia Gioiosa, - - - - - Hiller.
Voluntary, - - - - - Wesley.	Postlude, - - - - - Rineck.	Baccarolle, - - - - - Bennett.
Marche, - - - - - Leproc.	Elevation in A flat, - - - - - Leproc.	Andante Cantabile, - - - - - Mozart.
Music, spread thy wings, - - - - - Handel.	Gentle Airs (Athaliah), - - - - - Handel.	

Gems from the Masters.

O thou that tollest, - - - - - Handel.	Marcia Elegiaca, - - - - - Hiller.	Lied ohne Worte, - - - - - Mendelssohn.
As pants the hart, - - - - - Spohr.	Elevation, - - - - - Dussigne-Mehul.	Minuet in "Samson," - - - - - Handel.
Cantique Noel, - - - - - Adam.	Andante in F, - - - - - Hiller.	Offertoire, - - - - - Thomas.
Offertoire, - - - - - Leproc.	Pastoral Symphony, - - - - - Handel.	Holy, Holy, Holy, - - - - - Handel.
Romance, - - - - - Hiller.	Woe unto them, - - - - - Mendelssohn.	War March of the Priests, - - - - - Mendelssohn.
How Excellent, - - - - - Handel.	Father of Heaven, - - - - - Handel.	Notturmo, - - - - - Mendelssohn.
Offertoire in G minor, - - - - - Wely.	Prelude, - - - - - Clarambaull.	Andante (Violin Concerto), - - - - - Mendelssohn.
Communism, - - - - - Niedermeyer.	Joy in gentle trains, - - - - - Handel.	Choral Song, - - - - - Wesley.
O God, have mercy, - - - - - Mendelssohn.	Voluntary, - - - - - Wesley.	Adagio from Piano Duet, - - - - - Mozart.
Adagio from Op. 81, - - - - - Beethoven.	Death and the Maiden, - - - - - Schubert.	Andante from Sonata, Op. 120, - - - - - Schubert.
Voluntary, - - - - - Wesley.	Offertoire in D minor, - - - - - Boily.	Prelude No. 1, - - - - - Rineck.
Offertoire, - - - - - Thomas.	The cloudy scene (Athaliah), - - - - - Handel.	Prelude No. 2, - - - - - Rineck.
Communism in B flat, - - - - - Leproc.	What tho' I trace, - - - - - Handel.	

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Staff, 1s. Sol-fa, 3d.

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Anthems.

- | | |
|--|--|
| <p>5. Thanksgiving Anthem, - - - - Seward.
Staff, 2d.; Sol-fa, 1d.</p> <hr/> <p>36. Let every heart Rejoice, - - - - Cooke.
Staff, 2d.; Sol-fa, 1d.</p> <hr/> <p>109. He that goeth forth, - - - - Bradbury.
Staff, 3d.; Sol-fa, 1d.</p> <hr/> <p>129. Shew yourself joyful, - - - - Maxfield.
Staff, 3d.; Sol-fa, 1d.</p> <hr/> <p>135. He wat'reth the Hills, - - - - Smith.
Staff, 3d.; Sol-fa, 1d.</p> <hr/> <p>138. Let us now Fear the Lord, - - - - Mansfield.
Staff, 3d.; Sol-fa, 1d.</p> <hr/> <p>160. Great and Marvellous, - - - - Miller.
Staff, 3d.; Sol-fa, 1d.</p> <hr/> <p>162. Put ye in the Sickles, - - - - Smith.
O Praise the Lord, - - - - Root.
Staff, 3d.; Sol-fa, 1d.</p> <hr/> <p>235. Praise the Lord, O Jerusalem, - - - - Frost.
Staff, 3d.; Sol-fa, 1d.</p> <hr/> <p>236. Be glad, O Land, and Rejoice, - - - - Frost.
Staff, 3d.; Sol-fa, 1d.</p> <hr/> <p>266. Come, ye thankful people, - - - - Schnecker.
Staff, 2d.; Sol-fa, 1d.</p> <hr/> <p>289. Praise, O Praise our God, - - - - Challinor.
Staff, 2d.; Sol-fa, 1d.</p> <hr/> <p>291. While the Earth remaineth, - - - - Bath.
Staff, 2d.; Sol-fa, 1d.</p> <hr/> <p>328. Praise the Lord, O Jerusalem, - - - - Challinor.
Staff, 2d.; Sol-fa, 1d.</p> | <p>329. Thou, O God, art Praised, - - - - Darnton.
Staff, 3d.; Sol-fa, 1d.</p> <hr/> <p>330. O be joyful in God, all ye lands, - - - - Darnton.
Staff, 2d.; Sol-fa, 1d.</p> <hr/> <p>344. The Corn is Ripe for Reaping, - - - - Herbert.
The Harvest Sheaves, - - - - Maxfield.
Staff, 2d.; Sol-fa, 1d.</p> <hr/> <p>363. Fear not, O Land, - - - - Darnton.
Staff, 3d.; Sol-fa, 1d.</p> <hr/> <p>364. Thou Providest for the Earth, - - - - Harper.
Thou Visitest the Earth, - - - - Greene.
Staff, 3d.; Sol-fa, 1d.</p> <hr/> <p>365. Thou, O God, art Praised in Zion, - - - - Bath.
Staff, 2d.; Sol-fa, 1d.</p> <hr/> <p>368. Tell it out among the Heathen, - - - - Harper.
Staff, 3d.; Sol-fa, 1d.</p> <hr/> <p>371. How great is His goodness, - - - - Winn.
Staff, 2d.; Sol-fa, 1d.</p> <hr/> <p>372. Great God, as Seasons Disappear, - - - - Winn.
Staff, 2d.; Sol-fa, 1d.</p> <hr/> <p>391. Lord of the Harvest, - - - - Maxfield.
Staff, 2d.; Sol-fa, 1d.</p> <hr/> <p>435. O God, who is like unto Thee? - - - - Merritt.
Staff, 3d.; Sol-fa, 1d.</p> <hr/> <p>443. O Give Thanks unto the Lord, - - - - Maxfield.
Staff, 2d.; Sol-fa, 1d.</p> <hr/> <p>444. Seed-time and Harvest, - - - - Maxfield.
Swell the Anthem, Raise the Song, - - - - Webbe.
Staff, 2d.; Sol-fa, 1d.</p> <hr/> <p>456. I will give Thanks, - - - - Dicks.
Staff, 2d.; Sol-fa, 1d.</p> |
|--|--|

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Observe the awkward beginning on top C, and similarly at the beginning of the third and the middle of the fourth strain. These frequent high C's appear almost to show that Gauntlett, or whoever wrote it, wished to illustrate the verse in the

Psalms "Let the C's make a noise"! The bass part of this tune, as contained in the Congregational Church Hymnal (1887), is certainly better than that in the Psalmist, though by no means equal to that in Hymns Ancient and Modern:—



This is certainly vocal; but we do not like the harmonisation as a whole, and the awkward approach to a fifth by similar motion between the bass and soprano parts at the third note of the last strain is certainly undesirable.

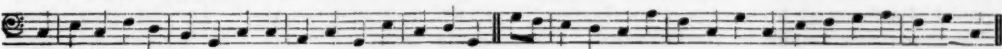
Now let us refer to the setting in the Presbyterian book, the Church Hymnary (1898). This was, presumably, harmonised by Sir John Stainer and, as will be seen, follows closely upon the lines of the Hymns Ancient and Modern version:—



As a part this is eminently singable, but from a harmony point of view we do not admire the crotchets on the strong accent in bar 2; nor do we consider the subdominant chord in 1st bar of third strain so happy as the tonic chord given in Hymns Ancient and Modern; likewise we prefer the tonic chord in third chord of 1st bar of last strain, to the juxtaposition of subdominant and dominant chords. This is, of course, a mere matter of opinion; still, it seems to the writer that, viewed from the highest standpoint, the

Hymns Ancient and Modern version is irreproachable, while the Church Hymnary version, which is evidently built upon the former, is less satisfactory just at the very points of departure from the Hymns Ancient and Modern version.

Let us now refer to the setting in the Baptist Church Hymnal (1900), where we get still another arrangement. With the exception of the first strain we have here a reminiscence of the previous settings:—



Thus the second strain is identical with the bass part of the Hymns Ancient and Modern version; and the third strain with that in the Congregational Hymnal, and the fourth with that of the Church Hymnary. It is necessary to add, however, that though the bass notes of one setting be sometimes identical with those of another setting, yet the harmonies superposed may be quite different. This is the case in the tune just illustrated. Coming now to the Wesleyan book edited by Sir Frederick Bridge and published last year as the Methodist Hymn Book, we find that the bass part is *precisely the same as that in Hymns Ancient and Modern*. In fact, all the parts are identical except the two tenor notes at the beginning of the third strain, and the alto note at the fourth chord of the last strain.

So far as the recently published "Worship Song" of Garrett Horder is concerned, it is unnecessary to refer to it, as Winchester is note for note identical with the setting in the Baptist Church Hymnal. Mr. Horder is to be commended for not adding yet another arrangement to those we have quoted—and these are only a few out of the number which exist.

Thus, from the extracts we have given, it will readily be seen how extremely inconvenient is the practice of varying the harmonies of the old standard tunes. Of course, in saying this we are well aware that the reason for this action in the past has been largely the fear of infringement of copyright, for it is probably well known that though the melody of a tune may be non-copyright, the *harmonisation* of it may be copyright.

But to-day we have several excellent non-copyright harmonisations at our disposal, and it is no longer necessary to seek for others. Besides, in the case where we might wish to avail ourselves of a setting, the copyright in which is protected, the writer's experience is that most editors or publishers will readily give permission for such to be used.

There is, indeed, everything to gain and nothing to lose by the adoption of uniform harmonisation. Editors would have their labours lessened; organists and choir singers would not have to learn and unlearn different arrangements; musical members of the congregation would be able to learn once for all a definite harmonisation; choir and congregational singing would be richer and heartier; and lastly, the minds of worshippers being untroubled with more than one harmonisation they would the more readily remember that one, and be able to concentrate their attention upon the words.

Respecting the means of obtaining such a uniformity of harmonisation as is here suggested, it would be necessary first of all to decide *which* of the various harmonisations of a tune was the best. Possibly the editors of some of our musical monthlies could occasionally take a plebiscite on a given tune, asking their readers which harmonisation thereof they considered the best. (Of course, only readers well acquainted with harmony would be able to offer a reply worthy of consideration.) In this way interest would be awakened and the first steps would be taken towards adopting a plan that will undoubtedly prove beneficial to the sacred cause of Psalmody.

The Importance to an Organist of a thorough Knowledge of Vocalization.



SHOULD a surgeon know anything at all about medicine? Some would say it is only by following special lines that great efficiency is gained in any one. Would a surgeon's hands move any the less skillfully in the effort to save limb or life because of his knowledge of medicine that enables him to relieve the suffering of his patient? The most successful man in any profession or calling (that is, successful in the truest, best sense of the term, and especially in the way of usefulness) is he whose education has followed, as far as possible, all lines of study that bear, directly or indirectly, on his own special line.

An organist is so far from being an exception to this general law that the sphere in which his work places him demands the broadest education, in both the vocal and instrumental field, from the knowledge of the voice to the possibilities of an orchestra. This is not saying he must be an expert in both, but must have practical knowledge regarding both.

Now as to the subject—"The importance to an organist of a thorough knowledge of vocalization"—that importance cannot be overestimated. One side, a commercial side, perhaps the least important, presents itself as being the means of increasing his income; because of all the various branches of the musical profession, the organist (whose income as organist is never princely), more than any other, perhaps, is obliged to supplement by some other form of work.

But still more important is the responsibility for the handling of the voices under his direction, if he be a choir-master. No doubt a great many

organists ignore this responsibility, having no regard for the voices, and thus it is that so many voices are ruined in choirs. In fact, in many places it has come to such a pass that vocal teachers are compelled to forbid their pupils singing in choirs, whether paid for their work or not, until they have learned to care for their voices themselves.

This responsibility is greater than is generally recognized. How many voices are ruined constantly in this way? The tender boy's voice is compelled to undertake the work intended for mature voices. A knowledge of vocalization on the part of the organist would not only save the voices, but vastly improve the quality of tone of the singers, for if they make disagreeable tones he could tell them how to improve them, and this would keep the singers interested more closely, in addition to a great saving of labour, time, and fatigue, making the work easier for both organist and choir.

And knowledge of vocalization, and of the voice in general, implies vocal phrasing, which is the model for all phrasing. All instrumentalists should learn to "sing" on their instruments, understand the laws of vocal phrasing, and apply them to their instrument. With such knowledge an organist will get better work with less expenditure of effort, to say nothing of the quality of the musical work, than is generally understood.

There is everything in favour of an organist having a good knowledge of the voice and its right use, and it would indeed be difficult to overestimate the importance of this, or to find one unfavourable argument.

London Wesleyan Methodist Choir Union.



THE fourth Festival of the united choirs from Wesleyan churches of London was held in the fine hall of the Leysian Mission, City Road, on May 24th, under the conductorship of Mr. C. A. Farmer, the Leysian organist and choirmaster, with Mr. Louis F. Goodwin (Mildmay Park) at the fine new organ. A choir of six hundred voices filled the gallery, while the lower portion of the spacious building was completely filled with a highly appreciative company. A very fine rendering of "Hear my prayer," with Miss Kate Cherry as soloist, was the chief musical attraction, the other portions of the programme being selected hymns from the new Methodist Hymnal, and an anthem by Barnby, "I will give thanks unto Thee." The chorus work was of a high order, and reflected credit upon the conductor, who had been obliged to rehearse his choir in sections. Addresses were delivered by Rev. Chas. H. Kelly and Rev. T. B. Stephenson, D., the speeches being quite an important feature.

Rev. C. H. Kelly, as Book Steward, was naturally interested in the marvellous sale and enormous circulation of the new Hymnal, but he quickly proved himself interested in the musical side of the book and its acceptance in musical circles. Mr. Kelly's counsel to choir members was to remember that they were God's ministers. Forty years ago the occupants of the choir gallery were not infrequently rebuked, and that publicly, for frivolous behaviour. Now a proper spirit of reverence was nearly everywhere observable. Choir members should remember that they have the privilege of ministering to those in sorrow, and it was a mistake for them to underrate their own usefulness. Such a conception of their office would make them do their best.

As an instance of the power of song, it was recorded that the Bishop of Norwich, years ago, had a candidate for the ministry who owed his interest in Divine things to hearing Jenny Lind sing "I know that my Redeemer liveth." On the great singer hearing of the episode she declared

that the piece had never been sung by her without earnest prayer that it might be blessed. Let choirs sing in that spirit, and fruit would soon appear for their encouragement. The result of singing the songs of Zion had been met with by the speaker in all places, on land and sea, and among all classes. Men and women remember the songs of early life. A personal reminiscence was the singing of "the Yorkshire nightingale" fifty years ago, with a present vivid recollection. The celebrated Billy Dawson was so enraptured with the song that he was sure that angels would want to hear the voice of the singer. So in fifty years' time some choir message might be remembered with joy and appreciation. The tone of the speech was all that could be desired, and if more leaders of the great denominations would speak so understandingly and so appreciatively of the work of the choirs, much good would result, both with ministers and choristers.

Rev. T. Bowman Stephenson had some very practical suggestions to offer during his address. He earnestly hoped that the practice of private prayer with minister and choir immediately before the service would be much extended, as being calculated to give a dignity to the choir workers' conception of their part in the service. Suggestions for the improvement of Divine worship followed, one being that where a good choir was available the Liturgical service might be used. The custom was not likely, in the usual course of things, to spread, but the speaker hoped the present numbers would be maintained. It being very desirable to repeat the Lord's Prayer, the worthy Doctor advocated some simple setting, either a chant or similar treatment, some of the "settings" being much too florid with range of one and a half to two octaves, and which necessitated a posture unbecoming to an act of worship. The Canticles suffered from the large range of tunes used—a few less would enable the congregation to become acquainted with them all, the average congregation being unable to "point" except after some acquaintance with the tunes used. Another wish was to have the Commandments read (at least monthly), with suitable response sung in each case. A regret that the Apostles' Creed had not been included in the new book was spoken of, this being an essential portion of the service in the American Methodist Episcopal Church, where it certainly enriched the worship. The anthem, too, should not be too difficult, and, whatever the choice, the choir should be thoroughly proficient. Some performances he had heard had been like unto the tight-rope walker, who always filled the minds of those present with the thought, "would he tumble?" Risky performances, manifestly beyond the capacity of the choir, should be discouraged, and, indeed, forbidden. The choice of solo came in for some adverse criticism. "The Lost Chord" was declared to be no more a "religious" solo (except the "Amen") than "Rule, Britannia." Dr. Stephenson warmly protested against the prostitution of the words of our fine standard hymns to meretricious settings by amateur composers, who wrote "Rock of Ages" to end up with a top A or some other extreme equally bad. A recent experience in the North, when a "programme" was submitted to the speaker with a request that each item be announced with the names of the singers was vigorously denounced as a degradation of Divine worship. Many kind words were spoken to the singers present, and the addresses of both speakers were received with delighted appreciation.

Recital Programmes.

NEWPORT, MON.—In Mill Street Congregational Church, by Mr. Arthur E. Sims, L.R.A.M.

Concert Overture in C minor	Hollins
Cantilene Pastorale	Guilmant.
Fugue in E flat ("S. Ann's")	Back.
Rockingham (with Introduction and Variations)	Attkwater.
Chant sans Paroles	Tschaikowsky.
Marche Funèbre et Chant Séraphique	Guilmant.

ILFORD.—In Presbyterian Church, by Mr. Harold E. Mackinlay, L.Mus., T.C.L., F.R.C.O.

Fugue in D	Back.
Largo	Handel.
Andante in C	Silas
Funeral March and Hymn of Seraphs	Guilmant.
Faust, Selection	Pearce-Gonnod.
Grand Fantasia, The Storm	Lemmens.
Andante and Allegro con Brio, from the Second Sonata di Camera	Peace.

STOKE NEWINGTON.—In the Kingsland Congregational Church, by Mr. J. Evan Smith.

Barcarole in F	Roede!
Fanfare	Lemmens
Cantilene Pastorale	Guilmant.
Soli di Oboe	Capocci.
Jerusalem the Golden (with Variations)	Spark.

LEAMINGTON SPA.—In Dale Street Wesleyan Church, by Mr. C. W. Perkins.

Four Sketches	Schumann.
C Minor.	F Minor.
C Major.	D flat Major.
Prelude and Fugue in G	Back.
Andante in F	Spohr.
Caprice	Guilmant.
Allegro in D (from a Concerto)	Handel.
Fantasia on "St. James's"	Stephens.
Prayer, "Giusto Ciel"	Rossini.
Finale from the "Reformation" Symphony	Mendelssohn.

ECCLESHILL.—In the Congregational Church, by Mr. J. H. Clough:—

Overture, "Samson"	Handel
Celestial Chorus	Edwards
Pastorale and Finale from Sonata No. 1	Guilmant

MAIDEN BRADLEY.—In the Congregational Church, by Dr. O. A. Mansfield:—

Maestoso e Fughetta, in D, Op. 52	Dr. Mansfield.
Larghetto from the 6th Concerto	Handel.
Offertoire in D Minor	Batiste
Quasi Pastorale, in E flat, Op. 7	Dr. Mansfield.
Alla Marcia, in B flat, Op. 10	"
Lied ohne Worte, in F, Op. 53, No. 4	Mendelssohn.
March on a Theme from Handel, Op. 15, No. 3	Guilmant.
Con Spirito, in D	Henry Smart.
Baptismal Song, in G minor	Meyerbeer.
Canto Drammatico, No. 3 of Three Impressions	J. L. Röeckel.
Cantilene Pastorale, in B minor, Op. 15	Guilmant.
Andante in D, Op. 74	E. Silas.
Offertoire in D major	Batiste.
Hallelujah, "Messiah"	Handel.

The Lips in Singing.



Considering this matter we have one very great advantage, not accredited to the major part of the vocal apparatus during tone production, namely, that of exposure to sight and observation. The working of even the tongue is more or less concealed, especially in tones requiring the greater or less approximation of the jaws. The lips are well supplied with muscles, inducing almost any conceivable movement. Their condition during the act of singing is very expressive, influencing tone quality in a direct manner, also indirectly through sympathetic influence on the entire tone-producing muscular system. Especially are they closely allied to the action of the muscles which depress and elevate the lower jaw. They may assist and also to a large extent nullify the working of these muscles. This latter action is seen when the opening of the mouth is narrowed, notwithstanding a marked depression of the lower jaw.

In discussing the physiological workings of the lip muscles as far as artistic tone production is concerned, it may be stated in general terms that the condition is one of passivity rather than activity. The great principle of relaxation applies here with full force. To secure the greatest resonance of tone the edges of the teeth of both the upper and lower jaw must be exposed. It is true that this rule applies with greater force to the vowels, *ah*, *a*, and *ee*, rather than *oh* and *oo*. And here I wish to attack a prominent fallacy—that it is necessary to round the lips to produce the vowel *oh*. A little careful experimenting will show one that the change from *ah* to *oh* may be made without disturbing the position of the lips in the least—in short, that it is made with tongue rather than lip action. I refer, of course, to what is called the open *oh*—in making the closed vowel which approximates the *oo*, it may be necessary to narrow the labial opening somewhat, but this is accomplished more by approximating the jaws than by lip action *per se*. Dynamics also has something to do with this question. The *forte oh* must always be sung open and with loose open lips—with light breath pressure this rule may be modified somewhat. However, in cultivating the voice always use a relaxed open lip position. Remember, the bright tone cultivates, the sombre tone depresses and destroys.

Many pupils imagine that it is impossible to make *oh* without narrowing the lips. They have been taught to make only a very closed vowel, entirely unsuited to the needs of the solo singer. The only vowels they recognise are such as give their characteristics in the extreme. They entirely ignore that delicate shading of vowel sounds with which the artist expresses so much. These are generally between the vowel sounds as expressed in speech and otherwise, and require very loose and delicate changes in muscular action.

It goes without saying that lip action must be

varied to meet the needs of each individual. Some cannot make a bright tone without excessive exposure of the teeth, both by drawing back the lips and raising and lowering respectively. In such cases if the facial expression is distorted thereby, it may be used only privately and temporarily, returning thereafter to the relaxed natural expression.

Another faulty habit of lip use is that of drawing them against and sometimes over the edges of the teeth, especially those of the lower jaw. This requires a stronger effort than the mere narrowing of the official opening, and is so much more reprehensible.

The teacher must use his own judgment as to just what to do to correct these defects. Sometimes it is better not to call the pupil's attention directly to them, but have him correct them by an indirect method, without having known that he ever had them. The skilful teacher will apply this method in many other cases. I am satisfied that we must give greater attention to differentiating lip action in tone production. How many times have we sought for the cause of a faulty tone in some occult action of the larynx or tongue muscles, when lo and behold it was at our very door and within the range of vision—the lips were at fault.

TONIC SOL-FA FESTIVAL.

THE Tonic Sol-Fa Association celebrated its forty-eighth annual anniversary at the Crystal Palace on Saturday, June 17th. Having regard to the weather, there was a remarkably large audience. The juvenile choristers represented over three score of metropolitan schools. Brighton was represented by two contingents, and Leigh-on-Sea by one.

At the evening concert by the adult choir nearly fifty metropolitan and provincial branches were represented in the two thousand voices, and nearly three hundred instrumentalists. They occupied the famous Handel Orchestra, under the alternate conductorship of Mr. J. H. Adams and Mr. L. G. Venables, Mr. H. W. Weston and Mr. C. H. Rowcliffe sharing the important organ work.

Caldicott's "Message" was set as the test piece, and the Keighley Institute Choir (West Riding) emerged with flying colours against the Penge and Beckenham Co-operative Association. Dr. W. G. McNaught was the judge; but long before he announced his award the great assemblage of musical people had marked Yorkshire as easy winners.

MONTGOMERYSHIRE CONGREGATIONAL PSALMODY FESTIVAL.

THE annual festival was held in Newtown on May 25th, when choirs from various parts of the county assembled. The programme comprised hymns, chants and anthems, which had been carefully prepared. Mr. E. Minshall conducted, and Mr. Phillips and Miss Cooke were at the organ. The prizes in the Scripture Examination were distributed during the day. The Rev. J. M. Edwards, of Sarnau, presided in the afternoon, and Dr. Oscar B. Trumper in the evening.

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. Jas. Nelson.

METROPOLITAN.

CAMDEN TOWN.—On May 12th, at Camden Road Baptist Chapel, before a very appreciative audience, was given a performance of "The Creation" (Haydn). The announcements gave promise of a fine performance, showing as soloists Miss Mary Fuchs, G.S.M., soprano; Mr. James Davis, tenor (solo tenor, St. Paul's Cathedral); and Mr. V. T. Bates, of St. James's and Queen's Hall concerts, bass. The choir and orchestra, numbering eighty, were under the conductorship of Mr. John Bennett, with Mr. Clayton as leader. Although throughout the evening the choir acquitted themselves admirably in the choruses, the outstanding feature was always the good work of the soloists. Miss Mary Fuchs gave her hearers great pleasure by her sympathetic rendering of the soprano solos, while Mr. James Davis quite realized the high expectations formed of him. For Mr. Bates, however, must be reserved the highest praise. His rendering of the truly difficult parts of Adam and Raphael merits the highest commendation, and his fine work was fully recognized and appreciated by a delighted audience. The smallest mention of this successful performance could never be complete without reference to the conducting of Mr. John Bennett. To him all congratulations and thanks are due.

HACKNEY.—On Sunday and Monday, May 28th and 29th, the S.S. anniversary was held in London Fields Chapel, the preacher being the Rev. Charles Spooner. "Selection K" of hymns published by the "N. M. J." were used on the Monday evening, and proved a great success. A cantata, entitled "The Coming of the Flowers," was given by the children, under the able direction of Mr. F. Cecil Spooner, with Miss Emma Brockelsby as Spring, the accompaniments being ably taken by Miss Gertrude Beale (piano) and Miss Ethel M. Ward (organ). On Wednesday, June 7th, Mr. F. Cecil Spooner gave an "At Home" in honour of his coming of age. A good musical programme was provided, which included three part songs by his choir, songs by Mr. Sydney Johnson, Miss Kate Flaxman, and Mr. P. Alban Spooner, and violin solos by Mr. William Spooner, also a fine recital from Shakespeare by Mr. E. S. Spooner. During the evening the choir presented to Mr. F. Cecil Spooner a handsome photo album and a silver-mounted baton. The presentation was made by Mr. James Wood, the aged circuit steward. An appeal was made during the evening on behalf of the Organ Renovation Fund, which resulted in a collection of £2 11. Miss Ethel M. Ward very ably presided at the piano throughout the evening, and the chair was ably occupied by Rev. Chas. Spooner.

PALMER'S GREEN.—The first Sunday school anniversary since the new and handsome Baptist chapel was opened was held on June 11. The scholars were arranged upon a platform surrounded by the season's flowers, and sang their pieces with much taste and precision, assisted by the newly-organized choir of twenty-five. Rev. Leonard Tucker, M.A., preached morning and evening, whilst he con-

ducted in the afternoon an interesting "flower service," and the scholars again sang their tune-ful hymns.

PROVINCIAL.

BEDFORD. At the recent annual convention of "Wesleyan Methodist Local Preachers," represented by more than 700 delegates connected with the "Bedford and Northampton District," music sung and played both at St. Paul's and Bromham Road Chapels, formed an important feature of the day's proceedings. At the former, the fine choir rendered several appropriate anthems, under the able conductorship of Mr. J. Dawson Hands, A.R.C.O., and Mr. George C. Palmer, who each presided at the "Gift Organ," and the soloists of both sexes won much favour by their excellent songs, duets, and quartets.

BURY.—The Castlecroft Congregational Choir recently gave an open-air concert in Back Tinters Street—a very poor part of the town—the music being much appreciated.

ENFIELD (MIDDLESEX).—In connection with the annual meetings of the Tottenham, Edmonton, and Enfield District Free Church Council, held at Christ Church, Enfield, an hour's special musical service took place at the interval between the services. Mr. Bernard Fison, A.R.A.M., A.R.C.O. (the esteemed church organist), gave a solo on his fine three-manual organ; Mr. Stanley Woodfield, baritone (a choir member), sang solos; Master Pursell (also a member) sang "The Chorister" (Sullivan). An anthem, "Evening and Morning" (Oakley), and also the anthem for men's voices, "Thou wilt keep him in perfect peace" (Calkin), were well rendered by the church choir. In an anthem, "The day is past and over" (Marks), Mr. W. Helliwell took the tenor solo, and his son the soprano solo.

LYTHAM.—At the recent Musical Festival held here, Blackpool Claremont Congregational Choir, Moss Side Baptist Choir, and Darwen Belgrave Congregational Choir took prizes.

MAIDEN BRADLEY.—On June 15th the new organ presented to the Congregational Church by the family of the late Mr. Stephen Miles was opened by Dr. Orlando A. Mansfield (Mus. doc., Trinity University, Toronto, F.R.C.O., etc.), and organist and choir-master of Belgrave Church, Torquay. There was a large company present at the opening. The proceedings commenced at four o'clock in the afternoon, when the chairman was the Rev. D. I. Gass, of Bruton. The programme, which was of a very high standard, included a number of organ solos by Dr. Mansfield, interspersed with the songs by Mrs. Mansfield (Mlle. Jutz), who has a beautiful contralto voice; and is medallist of the Conservatoire, Geneva. Following a tea in premises lent by Mr. Miles, a second service was held in the evening, presided over by Mr. W. B. Harvey, of Frome. The Sanctus in E flat, Bunnett's Magnificat in F, and the anthem, "O day-spring," were creditably rendered by the choir; Dr. Mansfield again delighted those present with several organ solos; Mrs. Mansfield sang "Come unto

Me," "The Lord is my Shepherd," and "The unseen hand"; and Mr. D. Gass (baritone, organist of the Congregational Church, Bruton) afforded pleasure in the renderings of "The King of Love" and "There is a green hill."

MANCHESTER.—The Stretford Wesleyan Choir gained the first prize of £15 at the Hawarden Musical Festival on Whit Monday. Mr. F. Corbett is the conductor.

OLDHAM.—The annual Choir Festival of the Primitive Methodist Church, Middleton Road, Chadderton, was held on Sunday, May 21st, the work selected being Haydn's "Creation." The principals were Miss Slater, of Oldham (soprano), Mr. Edmund Stott, of Royton (tenor), and Mr. T. Brierley, of Oldham (bass). The choir, which was largely augmented for the occasion, was under the leadership of the choirmaster, Mr. James Nelson. The choruses were rendered with fine precision and effect, their best efforts being "Awake the harp," and "The heavens are telling." Miss Slater was heard to much advantage in the air (with chorus) "The marvellous work," and "With verdure clad," the former, in particular, being a splendid effort. Mr. Stott performed his share in a very creditable manner, and is deserving of great praise for his rendering of the recit "And God created man," and the air "In Native worth." Mr. Brierley was in splendid voice, and the difficult portions which fell to him were given with such taste and excellence as to win very high appreciation. Mr. John Nutton presided at the organ with his usual skill. The morning service was presided over by Mr. T. Dudley, and the evening service by Mr. John T. Baker. The collections amounted to £7 15s.

PAIGNTON.—The Trustees of the Wesleyan Church have unanimously invited Mr. Purcell James Mansfield, L.L.C.M., son and pupil of Dr. Mansfield, of Torquay, and winner of the gold medal for organ playing at the Bristol 1905 Eisteddfod, to become organist and choirmaster of their church. Mr. Mansfield, who is only just 16 years of age, entered upon his new duties on Sunday, May 28th. The appointment appears to have given great pleasure and satisfaction to the choir and congregation.

SUMMERSEAT (LANCS.).—After fulfilling most faithfully the duties of organist and choirmaster at the Wesleyan Chapel, for the last thirty-six years, Mr. John Taylor recently tendered his resignation of the dual position on account of his advancing years. This resignation has, however, been shelved, as it is hoped Mr. Taylor will, in spite of his removal to Rawtenstall, at every available opportunity, come and resume the offices he has so long and ably filled in the past. With the object of fittingly recognizing his good services over such a lengthened period and presenting him with some tangible memento of his much-appreciated work, a reunion of singers who have been connected at one time or another with the choir during Mr. Taylor's long choirmastership was held at the Rowlands School. The gathering was attended by no fewer than ninety past and present members of the choir. In the course of the evening a capital musical programme was gone through, which included items by the choir, solos by Miss May Hughes, Miss V. Lee, and Mr. Joseph Lee. Mr. Ernest Heys played the pianoforte accompaniments.

SWADLINCOTE.—In the Mixed Voice Choir competition recently held here, the Hill Street Baptist

Choir were first, and Matlock Primitive Methodist Choir second.

TORQUAY.—Choir Sunday was celebrated in Belgrave Congregational Church on May 28th, when, in addition to the usual hymns, chants, etc., the special music for the day included Dr. Mansfield's anthem "Blessed be Thou," Coward's "O Holy of Holies," and Dr. Harford Lloyd's Evening Service in F, all of which were most tastefully rendered by the choir under the direction of Dr. Orlando A. Mansfield, the unaccompanied passages in Coward's anthem being particularly deserving of notice. As introductory and concluding voluntaries Dr. Mansfield played in the morning Merkel's Pastorale in G, and Dubois's Grand Chœur in B flat, and in the evening Dudley Buck's Sunshine and Shadow, and the first movement from Handel's Sixth Concerto. Although the congregations left much to be desired, the amount of the special collections for the Choir Funds was greatly in advance of any previous year.

TUNBRIDGE WELLS.—The recognition services of the Rev. W. A. H. Legg, M.A., were held at Emmanuel Church on Wednesday, May 17th, and included an organ recital by the organist, Mr. Percy Prior, assisted by Mr. Goodwyn, A.R.C.O., organist of Mr. Legg's late church at Maidstone. Solos were also rendered by members of the choir previous to the evening meeting. Mr. Legg has shown great enthusiasm for the work of the choir, and, in fact, intimated that his acceptance of the pastorate was largely influenced by the high musical standard of the ordinary services at Emmanuel Church, as he recognized in good music a great assistance to the work of a minister. The special musical programmes which were given on Good Friday, and after the evening service on Easter Sunday, will long be remembered by the crowded congregations assembled. The choir sang with great verve and spirit, the attack being excellent, especially in consideration of the fact that there was no conductor on either occasion, and pieces of considerable difficulty were introduced. The soloists included Miss May Jones, Mr. Chas. Hubble, Miss Hilda Coe (harpist), who acquitted themselves well, and in addition Mr. Alexander Tucker (of London) sang on both occasions with great acceptance. On June 16th an interesting presentation, taking the form of fish knives and forks, was made, on the occasion of her wedding, to Miss F. Gillett. Mr. Prior, as choirmaster, stated that he fully recognized the great value Miss Gillett had been to the choir, and congratulated the prospective bridegroom on securing a lady whom he believed would make as excellent a wife as she had a choir member.

WHITLEY BAY.—A new organ has been erected in the Presbyterian church. One of the opening recitals was given by Mr. F. Corbett of Middlesbrough.

YORK.—Very successful Choir Festival services were recently held in Melbourne Terrace Chapel, when the sermons were preached in the morning by the Rev. John Clegg, of Scarborough, and in the evening by Rev. P. Hawkes. Special music was rendered at these services. In the afternoon, one of Mr. G. H. Attenborough's attractive musical services was given in the presence of a large congregation, the choir being augmented and supported by a well-balanced orchestra of sixteen performers, and the organ, at which Mr. Reginald

Dixon, A.R.C.O., officiated. The programme included some excellent numbers, the principal of which were E. Minshall's hymn anthem "I Heard the Voice of Jesus say," admirably rendered by the choir; Liddle's "Abide With Me," sung with much feeling and taste by Miss Nellie West; and an aria by Bach, rendered most effectively on the 'cello by Mr. Frank Brown. There were other good items, making in all a capital programme.

The Action is Electro-Pneumatic throughout of the latest type.

The Console is movable, and is placed on turntables in front of the Orchestra.

The wind is supplied by a Kinetic Blower operated by an electric motor.

New Music.

NOVELLO AND CO.

Three Short Pieces for the Organ. By John E. West. 1s. 6d.—These pieces entitled "Aspiration," "Contemplation," and "Lamentation," are charming, and are especially suitable as "opening" voluntaries. The titles denote admirably the characteristics of the pieces.

Trio upon the Choral "Herr Jesus Christ dich zu uns wend." By J. S. Bach, and edited by J. E. West.—This makes an excellent study for organ students.

Seven Pieces for the Organ. By Theodore Dubois. 2s. 6d.—Varied in style and all popular, these pieces will be welcomed by organists, and they will make a very useful addition to their repertoire.

Organ Transcriptions. Coronation March and Nocturne in C sharp minor, by Tchaikowsky. —These are edited respectively by Dr. Bennett and Mr. Lemare. Both need careful playing.

Cantique d'Amour, for Piano. By Theo. Wendt. 1s. 6d.—A graceful composition, but short and needing careful use of the pedal. It is also arranged as a violoncello solo.

Deux Morceaux, for Piano. By Theo. Wendt. 1s. 6d.—"Petit Madrigal," and "Petite Sérénade," two lively pieces, requiring good execution to do them full justice.

Trafalgar. Ballad for chorus and orchestra. By Hugh Blair. 1s. 6d.—This is an excellent setting of Francis T. Palgrave's words, and should be a popular work amongst choral societies. The writing is dramatic and very effective.

The Anthem Book of the United Free Church of Scotland.—Truly an admirable selection of anthems for church use. Though most of them are already favourites, some new ones have been specially composed for this book. It is gratifying to know that the Scotch are now so far advanced in their church music that they can take up such anthems as we find in this compilation. We note in the preface that the committee have "judged it expedient to restrict the collection to anthems in the rendering of which the congregation as well as the choir can take part." If the Scotch congregations can "take part" in the majority of these anthems, they can do far better than English congregations. The book has been very carefully and judiciously prepared, and it ought to do much for the service of praise in the churches over the border.

WEEKES AND CO., 14, HANOVER STREET, W.

Seek ye The Lord. Anthem. By J. Douglas Macey. 3d. A pleasing setting of this favourite passage of Scripture. It is laid out for bass solo (which may be sung by all the basses if necessary) and chorus. It is simple and effective.

Nonconformist Church Organs.

THE LEYSIAN MISSION HALL, CITY ROAD, LONDON.

Built by Messrs. Norman and Beard, Ltd., of London, Norwich, and Glasgow.

Great Organ. CC to A (58 Notes).

Double Diapason ..	Wood-Metal	16 ft.	58 pipes.
Open Diapason ..	.. Metal	8 "	58 "
Wald Flute ..	.. Wood	8 "	58 "
Principal ..	.. Metal	4 "	58 "
Harmonic Flute ..	.. Metal	4 "	58 "
Fifteenth ..	.. Metal	2 "	58 "
Tromba ..	.. Metal	8 "	58 "

Swell Organ. CC to A (58 Notes).

Bourdon ..	.. Wood	16 ft.	58 pipes.
Open Diapason ..	.. Metal-Wood	8 "	58 "
Stopped Diapason ..	.. Wood	8 "	58 "
Echo Gamba ..	.. Metal	8 "	58 "
Voix Celeste ..	.. Metal	8 "	46 "
Principal ..	.. Metal	4 "	58 "
Mixture ..	.. Metal	3 ranks	183 "
Horn ..	.. Metal	8 ft.	58 "
Oboe ..	.. Metal	8 "	58 "
Tremulant.			

Choir Organ. CC to A (58 Notes).

Gamba ..	.. Metal	8 ft.	58 pipes.
Dulciana ..	.. Metal	8 "	58 "
Lieblich Gedeckt ..	.. Wood-Metal	8 "	58 "
Suabe Flute ..	.. Metal	4 "	58 "
Clarinet ..	.. Metal	8 "	58 "

Pedal Organ. CCC to F (30 Notes).

Harmonic Bass ..	Acoustic	32 ft.	30 notes.
Open Diapason ..	.. Wood-Metal	16 "	30 "
Bourdon ..	.. Wood-Metal	16 "	30 "
Principal ..	.. Metal	8 "	30 "
(18 notes derived from Clarinet).			
Trombone ..	.. Metal	16 ft.	30 notes.

Couplers.

Choir to Pedal.	Swell Octave.
Great to Pedal.	Swell to Great. Sub.
Swell to Pedal.	Swell to Great Octave.
Swell to Great.	Choir to Great.
Swell to Choir.	Sub - Octave Reeds to
Swell Sub-Octave.	Swell.

Accessories.

- 4 Combination Pistons over keys to Great and Pedal.
- 4 Combination Pistons over keys to Swell.
- 4 Composition Pedals to Great and Pedal.
- 4 Composition Pedals to Swell.
- Balanced Swell Pedals.
- Crescendo Pedals to Great.
- Crescendo Pedals to Swell.

LONDON SUNDAY SCHOOL CHOIR.

THE London Sunday School Choir will give three concerts at the Crystal Palace on Wednesday, July 5th. The first, of 5,000 juveniles, will take place on the great Handel orchestra at 1 p.m., under the conductorship of Mr. J. Wellard Matthews, when a programme of part songs, action songs, and Sunday school music will be given. The second concert will take place at 6 p.m., 4,000 adults forming the choir, under the conductorship of Mr. Wm. Whiteman, when selections from Handel's "Judas Maccabæus," Beethoven's "Mount of Olives," Cowen's "Rose Maiden," Elgar's "Land of Hope and Glory," Crouch's "Kathleen Mavourneen," Benedict's "Hunting song," etc., with full orchestra under the conductorship of Mr. Wesley Hammett, A.R.C.O., will be given. The third concert will be given in the concert room at 8, when Jenkins' mandoline and guitar band (the largest in the world), with soloists, will perform. In addition to the above the annual competition for the Founders' Grand Challenge Shield for choirs will take place in the skating rink at 3.30, Dr. Warwick Jordan being the adjudicator.

PROGRAMME MUSIC.

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